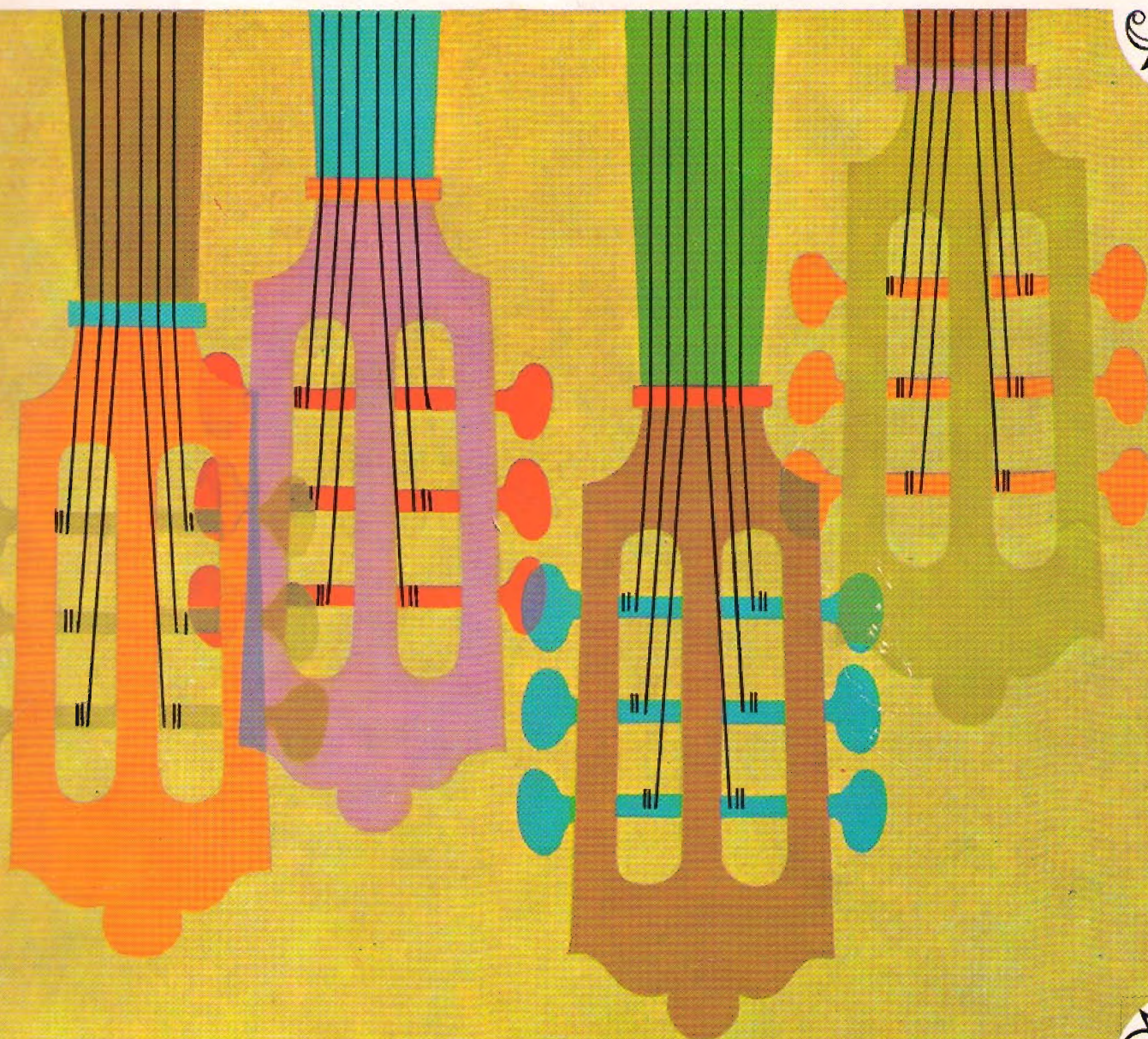


# 700 YEARS OF MUSIC FOR THE CLASSIC GUITAR

Selected, Arranged and Transcribed by Albert Valdes Blain



COME WITH ME, MY GISELLE • Adam de la Halle

SIX LUTE PIECES OF THE RENAISSANCE • Anon.

Andante • Allegro • Allegretto • Moderato • Moderato • Allegro

AN UNNAMED PIECE • PAVANE • John Dowland • ROMANCE FOR GUITAR • Anon.

PRELUDE FOR LUTE • ALLEMANDE • SARABANDE • BOURREE • Johann S. Bach

GAVOTTE • Alessandro Scarlatti • SCHERZO • Mauro Giuliani

ANDANTINO • VARIATIONS ON A FRENCH THEME • Fernando Sor

LAGRIMA (PRELUDE) • ADELITA (MAZURKA) • Francisco Tarrega

DANZA ESPANOLA No 5 (PLAYERA) • Enrique Granados • LEYENDA • Isaac Albeniz



# 700 YEARS OF MUSIC FOR THE CLASSIC GUITAR

## C O N T E N T S

COME WITH ME, MY GISELLE . . . . .	Adam de la Halle . . . . .	(ca. 1230-1287)
SIX LUTE PIECES OF THE RENAISSANCE . . . . .	Anon.	
Andante		
Allegro		
Allegretto		
Moderato		
Moderato		
Allegro		
AN UNNAMED PIECE . . . . .	John Dowland . . . . .	(1562-1626)
PAVANE . . . . .	John Dowland . . . . .	(1562-1626)
PRELUDE FOR LUTE . . . . .	Johann S. Bach . . . . .	(1685-1750)
ALLEMANDE . . . . .	Johann S. Bach . . . . .	(1685-1750)
SARABANDE . . . . .	Johann S. Bach . . . . .	(1685-1750)
BOURREE . . . . .	Johann S. Bach . . . . .	(1685-1750)
GAVOTTE . . . . .	Alessandro Scarlatti . . . . .	(1660-1725)
SCHERZO . . . . .	Mauro Giuliani . . . . .	(1780-1840)
ANDANTINO . . . . .	Fernando Sor . . . . .	(1778-1839)
VARIATIONS ON A FRENCH THEME . . . . .	Fernando Sor . . . . .	(1778-1839)
LAGRIMA (PRELUDE) . . . . .	Francisco Tarrega . . . . .	(1852-1909)
ADELITA (MAZURKA) . . . . .	Francisco Tarrega . . . . .	(1852-1909)
ROMANCE FOR GUITAR . . . . .	Anon. (Spanish) . . . . .	(circa. 1930)
DANZA ESPANOLA No 5 (PLAYERA) . . . . .	Enrique Granados . . . . .	(1867-1916)
LEYENDA . . . . .	Isaac Albeniz . . . . .	(1860-1909)

The art of the Trouvères from Northern France, represented here with a short composition by Adam de la Halle, should not be confused with the art of the Troubadours which was developed in Provence and in the northeastern principalities of Spain. Although the melodies of the Trouvères were all monophonic in character, the same as the Troubadours, the melodies show a greater emphasis on form structure and some of their musical forms proved of long lasting importance in the development of Western European music.

## Come With Me, My Giselle

*Trans. and arranged by  
Albert Valdes Blain*

ADAM DE LA HALLE  
(ca 1230 - 1287)

*f*

*p*

*f*

*D.C. at Fine*

Entire Contents:  
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The lute and its literature have played a most important role in the development of European instrumental music. Italy's golden age of lute playing which lasted through the 16th century produced a number of excellent collections consisting of dance tunes, fantasies, and arrangements of vocal music. Oscar Chilesotti (1848-1916) an Italian musicologist transcribed the ancient lute tablature into modern notation. I have chosen six, popular, and anonymous lute pieces from the transcriptions of this noted scholar.

## Six Lute Pieces Of The Renaissance

*Edited and fingered by*

*Albert Valdes Blain*

ANON.

**Andante** ⑥ = D

1

*p*

C II

$\frac{1}{2}$  C VII

C II

**Allegro** ⑥ = D

ANON.

2

C II

Tr



## Allegretto ⑥ = D

ANON.

3

C III

②

1/2 C II

p

f

1 2 3 4 5

Moderato ⑥ = D  $\frac{1}{2}$  C II

ANON.

4

harm

C II

1/2 C II

p

f

1 2 3 4 5

ritardando

repeat from ③



Moderato ⑥ = D

ANON.

5

$\frac{1}{2}$  C V.....

C III

1.

*mf*

2.

*f*

*a tempo*

*p*

*rit.*

*f p*

*rit.*

*con calma e dolce* ⑥

*a*

*tempo*

*rit.*

*ritardando*

1.

*poco rit.*

2.

*molto rit.*

Allegro ⑥ = D

ANON.

6



This page contains ten staves of musical notation for guitar, written in G major (one sharp). The notation includes various fret numbers (0-4) and fingerings (1-4) above the notes. The bottom staff includes labels for harmonic positions: Harm VII, Harm V, Harm VII, and Harm XII.

Staff 1: 4 2 1 2 0 1 | 1 0 2 1 |

Staff 2: | 1 0 2 1 |

Staff 3: 2 1 2 | 1 0 2 1 | 4 | 4 2 0 1 2 0 |

Staff 4: | 4 0 | 1 8 4 1 8 |

Staff 5: ③ | 0 1 2 | 1 0 2 1 | 3 8 1 0 |

Staff 6: | 1 0 2 1 |

Staff 7: | 1 0 2 1 |

Staff 8: | 2 1 0 1 2 0 | 1 2 4 1 2 4 |

Staff 9: 2 1 4 2 0 1 |

Staff 10: Harm VII Harm V Harm VII Harm XII



John Dowland «whose touch upon the lute did ravish human sense» was the greatest lutenist of his day. The most extensive and serious of his compositions included in the *Lachrimae* or *Seven Tears* was a slow pavane entitled «*Semper Dowland, Semper Dolens*», translated roughly this means John Dowland is always sad. An *Unnamed Piece* appears to be an *Almand*. The lack of title would indicate the equal lack of a patron or occasion for which it was especially composed.

## An Unnamed Piece

*Trans. by Albert Valdes Blain*

JOHN DOWLAND

(1562-1626)

**Allegro ⑥ = D**

## Pavane

*Trans. by Albert Valdes Blain*

(*Semper Dowland Semper dolens*)

JOHN DOWLAND

(1562-1626)



CV.....C VII.....①

2 2 1 2 3 2 3 2 1 2 3 2 1

CV.....C VI.....C VII.....C III.....CV.....C VIII.....CV.....

2 2 1 2 3 2 3 2 1 2 3 2 1

C VI.....C III.....C I.....C V.....

2 2 1 2 3 2 3 2 1 2 3 2 1

CV.....

2 2 1 2 3 2 3 2 1 2 3 2 1

2 2 1 2 3 2 3 2 1 2 3 2 1

CV.....C III.....CV.....C V.....

2 2 1 2 3 2 3 2 1 2 3 2 1

CV.....C III.....

2 2 1 2 3 2 3 2 1 2 3 2 1

C III.....C II.....

2 2 1 2 3 2 3 2 1 2 3 2 1

C II.....C III.....C III.....

2 2 1 2 3 2 3 2 1 2 3 2 1

Johann Sebastian Bach is said to have written four suites for lute, but of all the group of pieces which Bach might possibly have composed for the lute, the Little Prelude in C Minor is one which can be definitely ascribed to that instrument. The Allemande, also ascribed to the lute, is from the Lautensuite No 1 in E Minor; the Sarabarde is a transcription from the Partita No 1 for solo violin; the Bourrée is the fifth movement of the Lautensuite No 1 in E. Minor.

## Prelude For Lute

*Edited and fingered by*  
*Albert Valdes Blain*

JOHANN SEBASTIAN BACH  
(1685-1750)

The musical score is presented on ten staves. It begins with a treble clef, a key signature of three flats (C minor), and a 2/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Fingerings are indicated by numbers 1 through 4 placed above or below the notes. Some notes are marked with a '0', likely indicating a natural or a specific fingering. The score contains two repeat signs, each labeled 'C I' and 'C II'. A 'Bar' line is also present. The piece concludes with a final cadence.



C V

C VII

C VII

C IX

C VIII

C V

C II

C VII

C V

C I

C II

# Allemande

*Edited and fingered by*

*Albert Valdes Blain*

# JOHANN SEBASTIAN BACH

**(1685 - 1750)**

Albert: Valse Blain

3181



# Sarabande

Trans. by Albert Valdes Blain

JOHANN SEBASTIAN BACH  
(1685 - 1750)

The musical score for the Sarabande by Johann Sebastian Bach, transcribed by Albert Valdes Blain, is presented in a single system with 11 staves. The key signature is G major (one sharp), and the time signature is 3/4. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and fingerings. The score is divided into two main sections: the first section (measures 1-16) and the second section (measures 17-32). The first section ends with a repeat sign and a first ending bracket. The second section begins with a second ending bracket. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and fingerings. The score is divided into two main sections: the first section (measures 1-16) and the second section (measures 17-32). The first section ends with a repeat sign and a first ending bracket. The second section begins with a second ending bracket.

# Bourrée

*Edited and fingered by  
Albert Valdes Blain*

## JOHANN SEBASTIAN BACH

### (1685 - 1750)

This page of musical notation is for a guitar piece in G major, consisting of ten staves. The notation is complex, featuring many accidentals and fingerings. The music is written in a single system, with each staff representing a different voice or part of the composition. The notation includes various guitar-specific symbols such as fret numbers (1-4), bar lines, and dynamic markings (f, p). The music is written in a single system, with each staff representing a different voice or part of the composition. The notation includes various guitar-specific symbols such as fret numbers (1-4), bar lines, and dynamic markings (f, p).



10

**Allegretto ⑥ = D**

**ALESSANDRO SCARLATTI**  
(1660-1725)

*D. C. at Fine*

When Mauro Giuliani died in 1840, the English music press said, «In him the world of the guitar player lost their idol, but the compositions he has left behind are a rich legacy to which the present and future generations will, we have no doubt, pay every homage of respect and admiration». I wholeheartedly agree. The Scherzo comes from a group of pieces entitled «Giulianate» opus 148 published in Milan in the year 1820.

## Scherzo

*Edited and fingered by  
Albert Valdes Blain*

**MAURO GIULIANI**  
(1780 - 1840)

**Allegro**

The musical score is written for guitar and consists of eight staves. The key signature is G major (one sharp, F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The first staff begins with a treble clef and a dynamic marking 'p' (piano). The second staff has a dynamic marking 'f' (forte). The third staff has a dynamic marking 'f' (forte). The fourth staff has a dynamic marking 'p' (piano). The fifth staff has a dynamic marking 'mf' (mezzo-forte). The sixth staff has a dynamic marking 'p' (piano). The seventh staff has a dynamic marking 'p' (piano). The eighth staff has a dynamic marking 'p' (piano). The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also some markings like '1 C II' and 'C II' above the staff.

②

*sf*

③

$\frac{1}{2}$  C IV

*sf*

*sf*

$\frac{1}{2}$  C II

$\frac{1}{2}$  C II

*p*

1 8 2 1 2

1

1 8 2 3 0

*p*

2 1 4 1

*p*

*crescendo*

C II

*f*

*FINE*

TRIO

*p*

$\frac{1}{2}$  C II

*mf*



This page of musical notation is for guitar, written in G major (one sharp). It consists of ten staves of music. The notation includes various fingerings, dynamics, and articulations.

**Staff 1:** Starts with a treble clef and a key signature of one sharp (F#). The music begins with a series of eighth notes, followed by a half note. Dynamics include *f* and *p*. Fingerings are indicated by numbers 1-4. A section marked *C II* is indicated by a dashed line.

**Staff 2:** Continues the melody with eighth notes and half notes. Dynamics include *f* and *sf*. Fingerings are indicated by numbers 1-4.

**Staff 3:** Features a series of eighth notes and half notes. Dynamics include *p* and *mf*. A section marked *C II* is indicated by a dashed line.

**Staff 4:** Continues the melody with eighth notes and half notes. Dynamics include *f* and *poco a*.

**Staff 5:** Features a series of eighth notes and half notes. Dynamics include *poco diminuendo*.

**Staff 6:** Continues the melody with eighth notes and half notes. Dynamics include *ff* and *sf*. Fingerings are indicated by numbers 1-4.

**Staff 7:** Features a series of eighth notes and half notes. Dynamics include *sf* and *p*. Fingerings are indicated by numbers 1-4.

**Staff 8:** Continues the melody with eighth notes and half notes. Dynamics include *sf* and *p*. Fingerings are indicated by numbers 1-4.

**Staff 9:** Features a series of eighth notes and half notes. Dynamics include *p* and *p*. Fingerings are indicated by numbers 1-4.

**Staff 10:** Ends with a double bar line and the instruction *D.C. al Fine*. Dynamics include *p*.

The famous French musicologist Fêtes after hearing Fernando Sor play, was moved to call him «The Beethoven of the guitar». Born in Barcelona in 1778, Sor was active in Paris and from 1812 in London where he made the guitar fashionable, appearing as soloist with the Philharmonic Society. His compositions, particularly his concert studies form an indispensable part of the classic guitarists' repertoire. I have chosen two little known works which show Sor's delightful style of writing.

*Edited and fingered by*  
*Albert Valdes Blain*

## Andantino

**FERNANDO SOR**  
(1778-1839)

⑥ = D

1/2 C V... ② 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000

1/2 C V... 1/2 C III... C III... C I... C V... C III... C V... C VI... C VII... C VIII... 1/2 C III... C VII... 1. 2. C VII... 1. 2. C II... rit. D.C. al Fine

*rit.* *espressivo* *espressivo* *rit.*

# Variations On A French Theme

Edited and fingered by  
Albert Valdes Blain

FERNANDO SOR  
(1778 - 1839)

Allegretto ⑥ = D

## THEME

The musical score for the Theme is written in D major (two sharps) and 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is characterized by eighth and sixteenth notes, with some triplet markings. The bass line is primarily composed of eighth notes. The second staff includes a fingering '1 2' and a '7' below the first measure. The third staff has a '7' below the first measure and a '0' below the fifth measure. The fourth staff has a '7' below the first measure and a '4' below the fifth measure. The fifth staff has a '7' below the first measure and a '4' below the fifth measure. The piece concludes with a double bar line.

## VAR. I

The musical score for Variation I is written in D major and 6/8 time. It consists of five staves of music. The first staff begins with a treble clef and a key signature of two sharps. The melody is characterized by eighth and sixteenth notes, with some triplet markings. The bass line is primarily composed of eighth notes. The second staff includes a fingering '1 2' and a '7' below the first measure. The third staff has a '7' below the first measure and a '0' below the fifth measure. The fourth staff has a '7' below the first measure and a '4' below the fifth measure. The fifth staff has a '7' below the first measure and a '4' below the fifth measure. The piece concludes with a double bar line.

Andantino

VAR. II

1/2 C VI 1/2 C V C III C VI

Tempo I

VAR. III

1/2 C VII 1/2 C II Harm.



VAR. IV

Musical score for Variation IV, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as notes, rests, and fingerings. Specific markings include "1/2 C II" and "C II". The piece concludes with the instruction "poco rit." (poco ritardando).

VAR. V

Musical score for Variation V, featuring a treble and bass staff. The key signature is one sharp (F#) and the time signature is 6/8. The score includes various musical notations such as notes, rests, and fingerings. Specific markings include "1/2 C II" and "p i m" (pizzicato). The piece concludes with the instruction "poco rit." (poco ritardando).

This page of musical notation is for guitar and consists of nine staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth-note chords, with some notes marked with a 'p' (piano) dynamic. The second staff is labeled  $\frac{1}{2} C VII$  and features a sequence of eighth-note chords. The third staff continues this sequence. The fourth staff is labeled  $\frac{1}{2} C II$  and also contains eighth-note chords. The fifth staff continues the sequence. The sixth staff is labeled 'Harm 8' and shows a sequence of eighth-note chords. The seventh staff is labeled 'Natural sounds' and features a sequence of eighth-note chords. The eighth staff is labeled 'Harmonics' and shows a sequence of eighth-note chords. The ninth staff continues the sequence. The notation includes various musical symbols such as treble clefs, key signatures, time signatures, notes, rests, and dynamic markings.

When the eminent guitarist Andres Segovia was asked what thoughts he had about Francisco Tárrega, his eyes turned upward and he said, «Gentlemen, you are referring to the saint of the classic guitar». Tárrega resurrected the older music of his instrument, wrote volumes of studies for new techniques, and influenced generations of guitarists to the present day. Tárrega was a scholar who looked back to the era of counterpoint for the guitars true worth. Lagrima and Adelita, together with the famous tremolo study «Recuerdos de la Alhambra» are probably his most performed and popular compositions.

## Lágrima

PRELUDE

FRANCISCO TÁRREGA

(1854 - 1909)

*Edited and fingered by  
Albert Valdes Blain*

**Andante**

The musical score for "Lágrima" is a prelude in 3/4 time, key of F# (three sharps). It is marked "Andante". The score is written for guitar and includes various fingerings and techniques. The first staff begins with a treble clef and a key signature of three sharps. The tempo is marked "Andante". The score includes various guitar techniques such as tremolos (marked 'tr'), slurs, and specific fingerings (e.g., 1, 2, 3, 4, 5, 0). Chord symbols like 'C IX', 'C VII', and 'C II' are placed above certain measures. The piece concludes with a final chord and a double bar line.

# Adelita

MAZURKA

FRANCISCO TÁRREGA

(1852 - 1909)

*Edited and fingered by  
Albert Valdes Blain*

The musical score for "Adelita" is written for guitar in 3/4 time. It begins with a treble clef and a key signature of two sharps (F# and C#). The score is divided into eight staves. The first staff contains measures 1-4, with a *p.* (piano) dynamic marking. The second staff contains measures 5-8, also with a *p.* marking. The third staff contains measures 9-12, with a *p.* marking. The fourth staff contains measures 13-16, with a *p.* marking. The fifth staff contains measures 17-20, with a *rit.* (ritardando) marking and a *a tempo* marking. The sixth staff contains measures 21-24, with a *p.* marking. The seventh staff contains measures 25-28, with a *p.* marking. The eighth staff contains measures 29-32, with a *p.* marking. The score includes various chord symbols: C IV, C VII, and C VIII. Fingerings are indicated by numbers 1-4 and 8. The piece concludes with a final chord and a repeat sign.



# Romance For Guitar

*Edited and fingered by*  
*Albert Valdes Blain*

ANON.

(SPAIN - circa 1930)

The musical score is written for guitar in 3/4 time, key of D major (indicated by two sharps). It consists of ten staves of music. The notation includes various guitar-specific techniques such as triplets, slurs, and fingering. The piece is marked with a piano (*p*) dynamic. The score includes several chord changes indicated by Roman numerals: C IX, 1/2 C V, C VII, C II, 1/2 C II, C III, C IX, C VI, C V, and C II. The piece concludes with a 'FINE' marking and a repeat sign. The score is edited and fingered by Albert Valdes Blain.

Enrique Granados y Campiña, the son of an Army officer was born in Lerida, Spain in 1867. From 1889, Granados made his home in Barcelona, giving recitals in Spain and Paris earning high repute as a piano teacher and as a composer. His finest and most effective compositions were drawn from his fascination for Andalusian guitar music. The Dance No. 5 - also known as Andalusia or Playera - made him famous.

## Danza Espanola No. 5

PLAYERA

ENRIQUE GRANADOS

(1867 - 1916)

*Trans. by Albert Valdes Blain*

Andante quasi Allegretto

The musical score for "Danza Espanola No. 5" is written for guitar. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo is marked "Andante quasi Allegretto". The score consists of ten measures of music. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The fourth measure is a half note chord. The fifth measure is a half note chord. The sixth measure is a half note chord. The seventh measure is a half note chord. The eighth measure is a half note chord. The ninth measure is a half note chord. The tenth measure is a half note chord. The score includes various guitar techniques such as arpeggios, triplets, and slurs. Fingerings are indicated by numbers 1-4 on the right hand and 1-5 on the left hand. Dynamics include piano (p) and espressivo. The score is divided into sections labeled C VII, C IX, C X, C III, C II, C V, and C IX. The final measure is marked "Harm. 7".

This page of musical notation is for a piano piece, likely a Chopin Nocturne, in G major. It consists of seven staves of music. The notation includes various chords, fingerings, and performance markings.

**Staff 1:** Features a series of chords with fingerings 1, 2, 4, 4, 2, 4, 4, 2, 4, 4. Chords are labeled C V and C V.

**Staff 2:** Continues the chordal texture with fingerings 2, 4, 8, 8, 1, 2, 4, 4, 2, 4, 4. Chords are labeled C V and C V.

**Staff 3:** Includes a *ff* marking. Chords are labeled C V, C VII, C III, and C VII.

**Staff 4:** Features a *ff* marking, a *p* marking, a *marcato* marking, and an *espressivo* marking. Chords are labeled C VII.

**Staff 5:** Includes a *espressivo* marking and a *Harm. 7* marking. Chords are labeled C VII.

**Staff 6:** Features a *a tempo* marking and a *Harm. 7* marking. Chords are labeled C VII.

**Staff 7:** Includes a *rit.* marking. Chords are labeled C VII.

## Andante

espressivo

C II

C VII

C VII

melody in octave Harmonics

C II

C II

Natural sounds

C VII

C II

$\frac{1}{2}$  C IV

$\frac{1}{2}$  C IV

Harm. 12

Harm. 7

rit. molto morendo

Repeat from ♩ to ♪ then continue



Like Granados, Albeniz was born in Catalonia, both were famed as virtuoso pianists and as interpreters of their compositions for piano, and both drew their great inspiration from Andalusian folk music. Taking the guitar as his instrumental model, Albeniz achieved a stylization of the Spanish traditional idiom which gives the impression of spontaneous improvisation, the basic emotional ingredient of Flamenco music. *Leyenda* is a part of a suite *Españole* for piano.

## Leyenda

ISAAC ALBÉNIZ

(1860 - 1909)

*Trans. by Albert Valdes Blain*

**Allegro**



The first system of the musical score for 'The Bird Song' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, with some notes beamed together. There are two measures of rests, each marked with a double bar line and a '2' below it, indicating a two-measure rest. The system ends with a double bar line.

The first system of the musical score is labeled 'C VII' at the beginning. It features a treble clef and a key signature of one sharp (F#). The music consists of a series of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. A dynamic marking of 'p' (piano) is present at the start of the first measure. The system ends with a double bar line.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing triplets. The lyrics are written below the staff, and the music is divided into two systems by a double bar line. The first system ends with a repeat sign, and the second system begins with a piano (p) dynamic marking.

## C VII



## C VIII



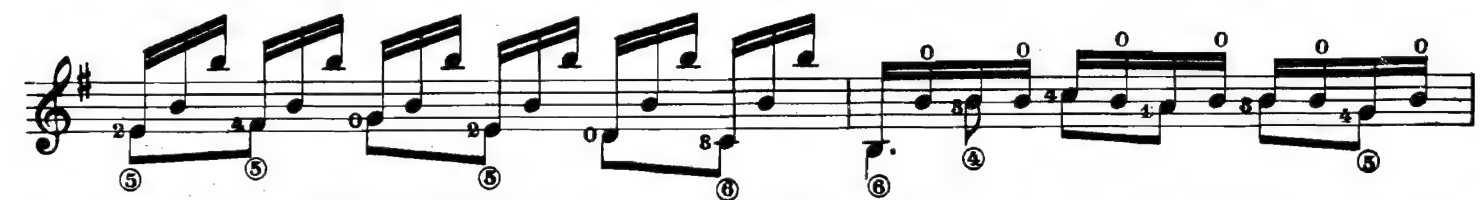
## C VII



## C VII



## C VII



## C VII



## C VII



## C VII

 $\frac{1}{2}$  C VII*rall.*

pizzicato



Harm.

## C IV



1 1 1 1 1 C II Harm. 8

C III Harm. 8

C II Harm. 8 C VII

$\frac{1}{2}$  C VI rit.

C II

C II

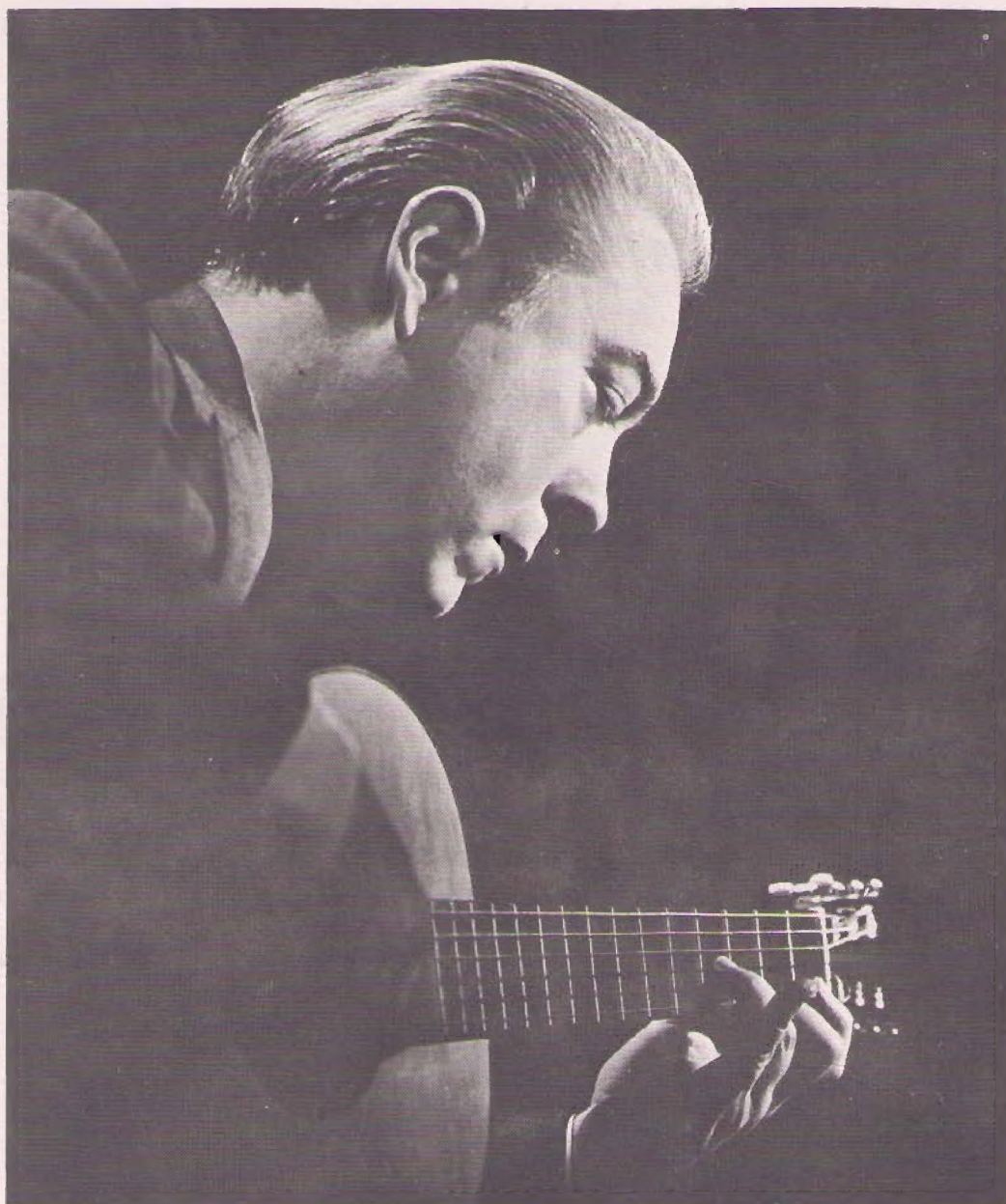
C V

rit.

rit.



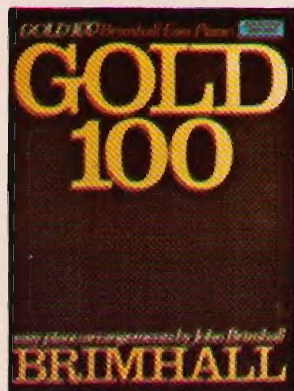




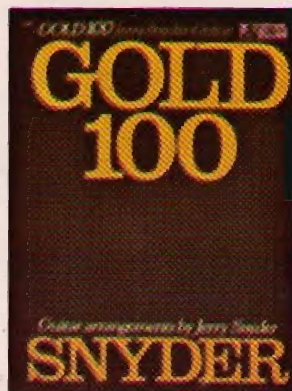
**ALBERT VALDES BLAIN**—Distinguished concert artist and teacher of the classic guitar was born in Havana, Cuba and studied at the Greenwich House and the Juilliard School of Music in New York City. Early guitar studies were with the Uruguayan concert guitarist Julio Martinez Oyanguren and later with the eminent virtuoso Andres Segovia in Siena, Italy. Since his 1941 debut in Carnegie Recital Hall, Mr. Valdes Blain has given numerous recitals throughout the United States and Canada and has played on many radio and television programs. Mr. Valdes Blain has taught the classic guitar at the Greenwich House Music School, the Brooklyn Conservatory of Music, the Allens Lane Art Center in Philadelphia. He has recently been named Professor of the guitar at the New York College of Music, one of the few institutions in the United States offering an accredited degree course to guitarists.



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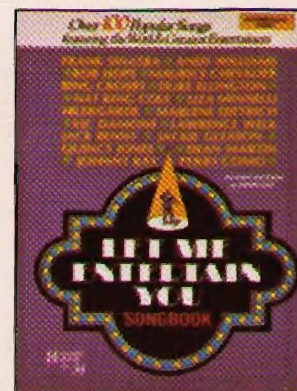
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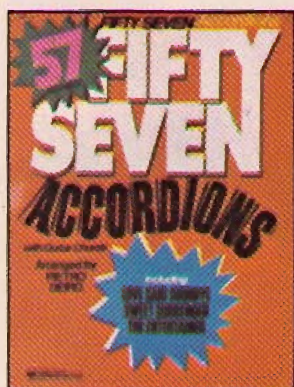
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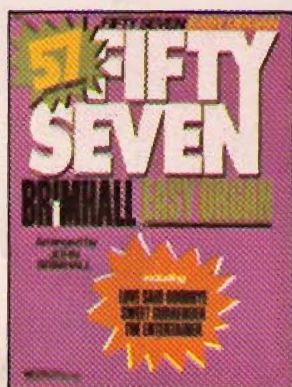
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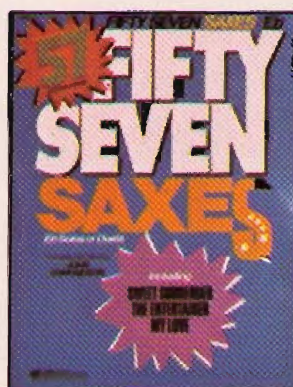
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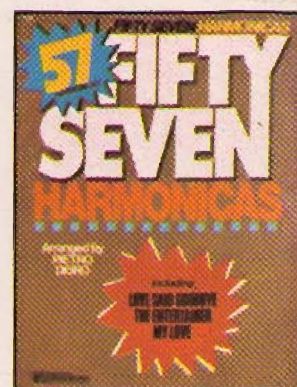
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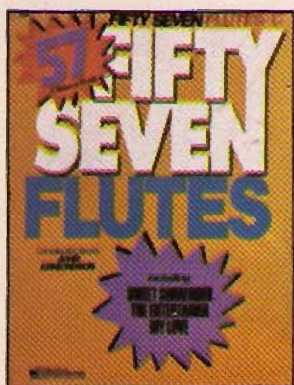
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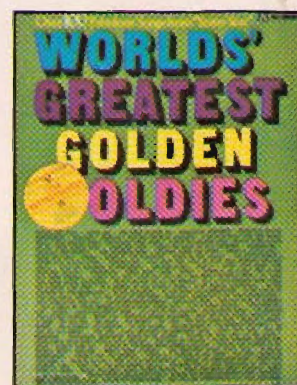
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